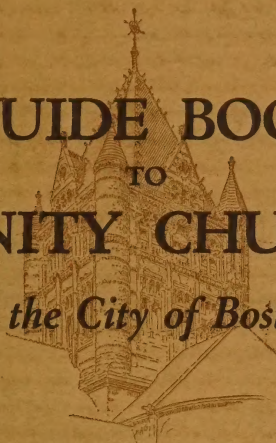


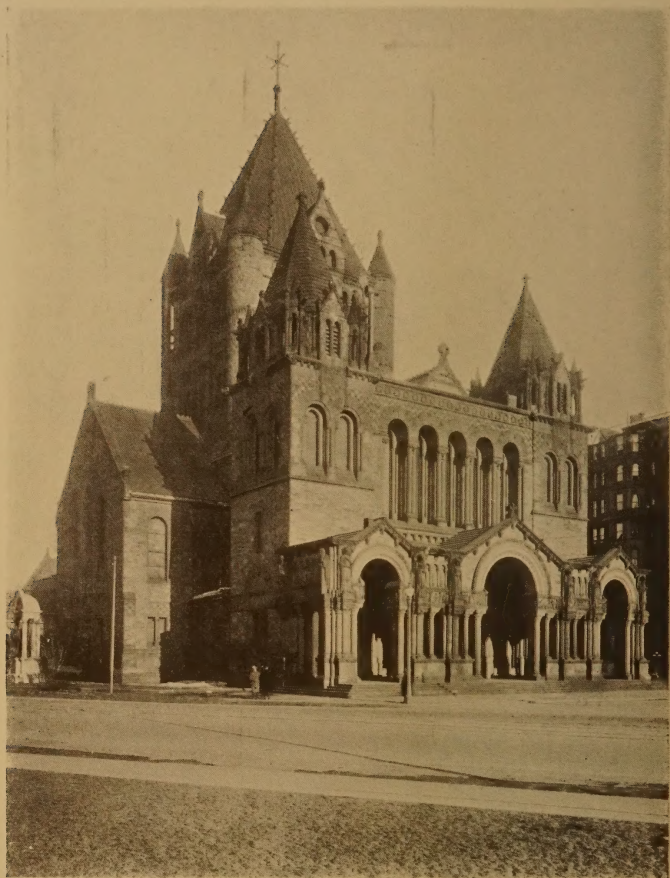
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GUIDE BOOK
TO
TRINITY CHURCH
in the City of Boston



MCMXXIV

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Photograph by J. William Rodgers

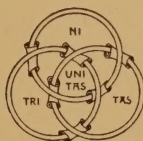
THE WEST FRONT

GUIDE BOOK
TO
TRINITY CHURCH
in the City of Boston

WITH ILLUSTRATIONS

By
MYRTLE SHELDON GRAFF

[H. H. Richardson, Architect]



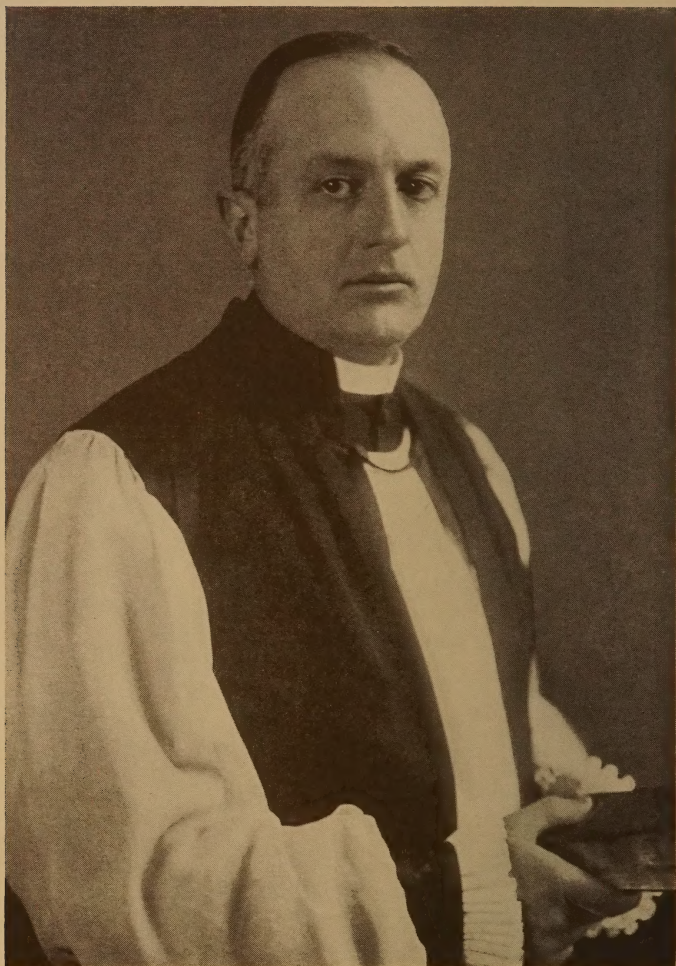
COUNCIL OF THE CHURCH SERVICE LEAGUE
MCMXXIV



REV. ARTHUR LEE KINSOLVING

RECTORS

The Rev. Addington Davenport	1734-1746
The Rev. William Hooper	1747-1767
The Rev. William Walter	1767-1776
The Rt. Rev. Samuel Parker	1776-1804
The Rev. John S. Gardiner	1805-1830
The Rt. Rev. George W. Doane	1830-1831
The Rt. Rev. Jonathan Wainwright	1833-1838
The Rt. Rev. Manton Eastburn	1840-1868
The Rt. Rev. Phillips Brooks	1869-1891
The Rev. E. Winchester Donald	1892-1904
The Rt. Rev. Alexander Mann	1905-1923
The Rev. Henry Knox Sherrill	1923-1930
The Rev. Arthur Lee Kinsolving	1930-



RT. REV. HENRY KNOX SHERRILL, D.D.

Trinity Church in the City of Boston

INTRODUCTION

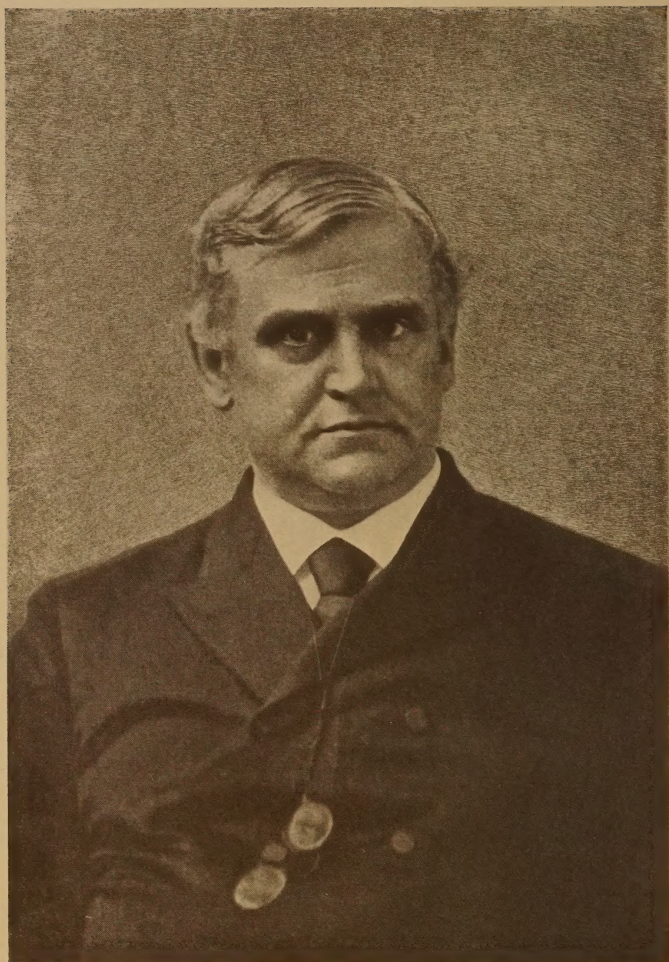


TRINITY CHURCH is approaching its two hundredth Anniversary. It was founded April 15, 1734, the third Episcopal Church in Boston, King's Chapel having been founded in 1689, and Christ Church, (the Old North Church), in 1723.

During these two centuries of Parish life it has had three church buildings,—two on the same site on Summer Street, corner of Bishop's Alley, and the present one in Copley Square.

The first church building was an unpretentious structure without distinction of architectural style. All about it were fine residences, set in the midst of beautiful gardens. Here Trinity worshipped for nearly a century, when in 1829 the old building was replaced by a larger and more dignified Gothic edifice. The memory of this building is held sacred because associated with the early years of Phillips Brooks' ministry in Boston, as it was to this building he came as Rector in 1869.

From the year he came he urged removal to another and more convenient section of the city, as Summer Street had become a crowded business district. So



PHILLIPS BROOKS
1835-1893

INTRODUCTION

successful were his efforts in convincing the Vestry and the parishioners of this necessity that negotiations for the sale of the Summer Street property were accomplished, and the present site in Copley Square bought January, 1872. A Building Committee was created and later an Executive Committee. Henry Hobson Richardson was chosen architect for the new church and plans were under consideration when the old church was destroyed in the great Boston Fire of November 10, 1872.

During the two years while the Chapel was building services were held in Huntington Hall, of the Institute of Technology. It was Phillips Brooks' great power and personal magnetism that bound together people and pastor at this time in closer union.

At the Consecration of Trinity, Phillips Brooks paid high tribute to his people for their enthusiastic support, their patience, their unbounded generosity, during the years of building. To his Executive Committee of three he said, "The coming generations will owe their dear and beautiful church to you." But he was the inspiration back of them all. He was as inseparably associated with the fabric by his devotion to its building, as by his unique ministry of preaching. Trinity is a monument to him.

THE BUILDING OF THE CHURCH



TRINITY CHURCH occupies a great triangle, with its west façade opening on Copley Square. It is bounded by Trinity Place, St. James Avenue, Clarendon Street, Huntington Avenue. On the northeast corner is the Parish House, connected with the church by beautiful Romanesque cloisters, a reminder of those of St. Trophime at Arles. It was a great engineering feat to prepare for the foundations, as the church was to be built on made land. Ground was broken in April, 1873, and the first pile driven the same month. Forty-five hundred piles were driven and filled with concrete to a depth of two feet, as a preparation for the masonry of the foundations. The foundations under the piers, which support the Tower, weighing nineteen million pounds, consist of four great pyramids, one for each pier, built of solid granite, each thirty-five feet square at base; seven feet square at top; and seventeen feet in height.

The erection of the Parish House was hastened, and its Chapel was ready for services in November, 1874. The walls of the church were by that time well under

GUIDE BOOK

way. The corner stone was laid by Phillips Brooks May 20, 1875. The Church was consecrated February 9, 1877.

THE ARCHITECTURE

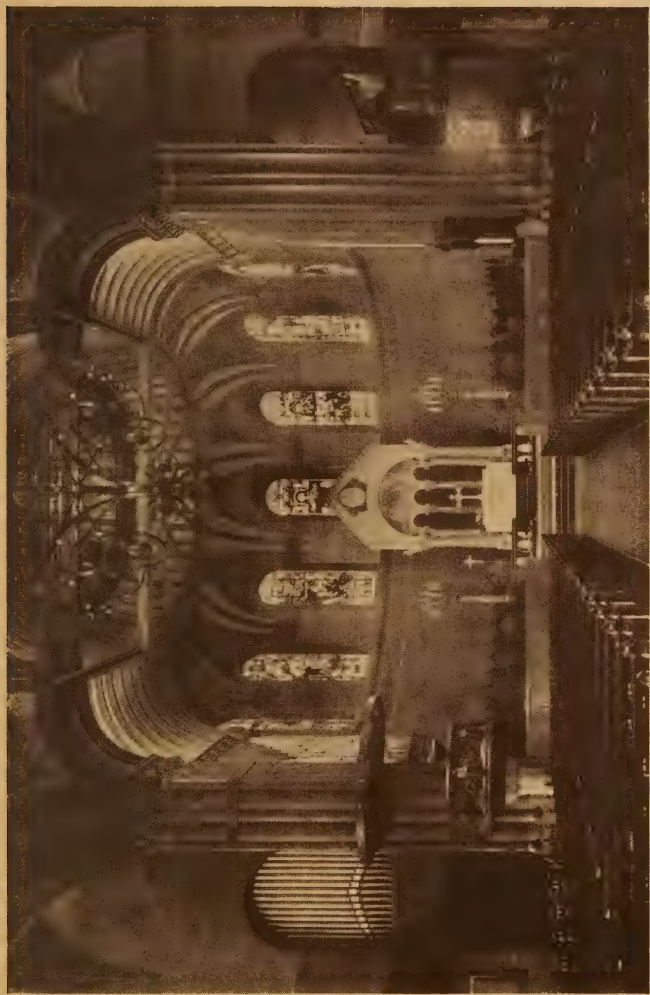
The Architecture of Trinity Church is a free rendering of the French Romanesque of the eleventh century, such as is found in the cities of Auvergne, district of Aquitaine, central France.

The great central Tower, which dominates the pile, is an adaptation of the Tower of the Old Cathedral of Salamanca, Spain. The walls are built of Dedham granite, a soft yellowish-grey; with trimmings and decorative details of Longmeadow freestone, a rich reddish brown; the whole enriched by the red-tiled roof of the Tower.

Although designed by Richardson, the West Porch, based upon that of St. Trophime at Arles, was not built at the time of the consecration of Trinity. Through the efforts of Dr. Donald, it was carried to completion in 1897, "The Beautiful Gate of the Temple."

THE INTERIOR

Interior. The Church is of the shape of the Greek Cross. Its arms are of almost equal width; North



Photograph by J. William Rodgers

NAVE LOOKING EAST

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to South, from transept to transept, it measures one hundred and twenty-one feet; East to West from apse wall of the Chancel to West front, one hundred and sixty feet. The Tower ceiling is one hundred and three feet from the floor. Phillips Brooks and Richardson modified architectural features in the interior in order to give prominence to the Pulpit and the Chancel Apse, to emphasize Preaching and Communion.

The nave has narrow side aisles covered by a triforium arcade of two arches which support the Clerestory. Under this is a passage way, connecting with the Transept Galleries. These seat about five hundred and have always been free. The floor seats a thousand. The alcove on the Southeast, known as the Chancel Alcove, is now used as the Baptistry.

INTERIOR DECORATIONS

Interior Decorations. In September, 1876, four months before the Consecration of Trinity, John La Farge was appointed artist in charge of the Interior Decorations. With such a colossal task, and so short a time in which to accomplish it, he engaged other artists to assist him, but they worked entirely under his direction. His was the master-mind and

TRINITY CHURCH

hand that planned and carried out the great color scheme.

The paintings were done directly upon the walls, reached by scaffoldings. Owing to the limited time, designs on a small scale were worked out at night and enlarged full size upon the walls next day. La Farge supervised and gave personal attention to every detail of a practical nature. It was through his persistent and determined experiments that he finally secured colors, and a medium for mixing the colors, which would insure permanency and security against damage by time or water. To him we owe it that at the end of forty-seven years the paintings are so well preserved.

The general scheme is one of warm, rich color, soft shades of old rose and green prevailing,—a deep-toned interior with the feeling of vast spaces and deep shadows. The panelled ceilings are covered with beautifully wrought gold arabesques of Romanesque design. As Richardson emphasized the Tower as the great architectural feature of the interior, so La Farge lavished upon it a wealth of decorations and paintings, beautifying even the hidden parts.

Over the arches of the Tower is a beautiful decorative painting of angel faces, with drooping wings,



Photograph by J. William Rodgers

NAVE LOOKING WEST

TRINITY CHURCH

in delicate shell tints,—blues and violets and rose, as if seen through a misty cloud.

The heroic figures represent:—

East wall of Tower: left, St. Peter; right, St. Paul.

North wall of Tower: left, David; right, Moses.

South wall of Tower: left, Isaiah; right, Jeremiah.

The other paintings higher up in the Tower can best be seen from the transept galleries, with the aid of field glasses, which may be procured from the Verger.

There are twelve exquisite little paintings by La Farge in the lunettes over the windows of the Tower:—

Over East windows:

left, Journey into Egypt,
centre, Mother and Child,
right, The Resurrection.

Over North windows:

left, The Garden of Eden,
centre, The Peaceable Kingdom,
right, Abraham and Isaac.

Over South windows:

left, Samson and the Lion,
centre, The Good Shepherd,
right, Jonah and the Whale.

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Over West windows:

left, Morning, an Allegory,
centre, Jewelled Cross,
right, Evening, an Allegory.

On either side of each group of windows the wall surfaces are decorated with crosses and symbols of the Evangelists.

East wall: Ornamental Crosses.

South wall:

left, the Angel, symbol of St. Matthew,
right, Eagle, symbol of St. John.

North wall:

left, Ox, symbol of St. Luke,
right, Lion, symbol of St. Mark.

West wall: left, Illuminated Text: "I will give them an heart to know me, that I am the Lord, and they shall be my people, and I will be their God."

West wall: right, Illuminated Text: "Go ye therefore and teach all nations, baptizing them in the name of the Father, and the Son, and the Holy Ghost."

Below, upon a gold border running around the Tower, is an illuminated text: "Blessing and Honour



Photograph by J. William Rodgers

APSE OR EASTERN END

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and Glory and Power be unto Him that sitteth upon the Throne and unto the Lamb forever.”

The Nave is adorned by two wall paintings by La Farge, between the Clerestory windows:—

North wall: Christ and Woman of Samaria at the Well,

South wall: Christ and Nicodemus.

This painting has richness of color, dignity of composition, and depth of religious feeling,—combined with a fine sense for decoration. The Christ reminds one of the majestic simplicity of Massaccio. It is one of the great modern conceptions of the Christ.

On the East wall of the North Transept is a painting of the Apostle St. James.

WINDOWS

Chancel. Seven windows in the Apse of the Chancel. By Clayton and Bell, London, England. English stained glass. In memory of former rectors of Trinity, except the second and the sixth, memorials to Bishops.

Beginning at the extreme left on the North wall, this series represents Seven Events in Our Lord's Life:

TRINITY CHURCH

1. The Nativity.
2. Jesus in the Temple with the Doctors.
3. The Baptism.
4. Exhortation at Feast of Tabernacles.
5. The Last Supper.
6. The Resurrection.
7. Commission to the Apostles.

The Nativity: "In memory of the Rev. William Walter, D.D., Minister of this church, 1763-1776." Given by his Granddaughter, Mrs. Louisa A. W. Adams. Representing the Babe lying in the Manger, adored by the Virgin Mother, in a robe of rich blue, symbolic of purity and divine love. St. Joseph is there, the Ox and the Ass. The Star of Bethlehem, and Angels with scrolls, appear as decorative features of the background. There is richness of color in the reds and blues of the glass, with good feeling for design in leads and bars. As a series, these seven windows are decorative in design, forming a band of rich, jewel-like color in the deep shadows of the Apse.

Jesus in the Temple with the Doctors: "In memory of the Rt. Rev. Alexander Viets Griswold, D.D., Bishop of this Diocese, 1811-1843." Given by members of Trinity Parish. In the centre stands the Boy-Christ, robed in red, symbolic of pure zeal and passionate

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devotion. Around Him are the Doctors of the Law. The Virgin Mary, robed in blue, and St. Joseph are seen approaching.

The Baptism: "In memory of the Rt. Rev. Samuel Parker, D.D., Minister of this church 1773–1804." Given by members of this Parish and by the descendants of Dr. Parker. Representing Our Lord standing in the waters of the Jordan, a robe of rich red wrapped about Him; while John the Baptist anoints His Head. An Angel holds Our Lord's outer robe. Two emblems appear,—a banner inscribed: "Ecce Agnus Dei"—"Behold the Lamb of God"; and a Dove, symbol of The Holy Spirit. Above and below the central composition are four small heads of Apostles, distinguished by their symbols. Above: St. Jude with Axe; St. Andrew with transverse Cross. Below: St. Peter with Key; St. John with Chalice and Serpent.

Exhortation at Feast of Tabernacles: "In memory of the Rt. Rev. Manton Eastburn, D.D., Minister of this Church 1842–1868." Given by members of the Parish. Representing Christ teaching in the Temple on the last day, the great day of the Feast of Tabernacles. Our Lord, surrounded by disciples, stands with outstretched hands, and cries, "If any man thirst

TRINITY CHURCH

let him come unto Me and drink"; this is inscribed upon the scroll borne by the Angels. Above: St. Thomas with builder's rule; St. Bartholomew with knife. Below: St. Philip with Latin Cross, St. James, the major, with pilgrim's staff.

The Last Supper: "In memory of the Rev. John Sylvester Gardiner, D.D., Minister of this church 1792-1830." Given by Dr. Gardiner's Grandsons, Mr. John Cushing, Mr. Robert Cushing, and Mr. Thomas Cushing. Representing Our Lord at The Last Supper, passing the Bread and Wine to His Disciples. "This do in Remembrance of Me." His beloved disciple St. John is upon His right. Above: St. Simon with saw; St. Matthew with purse. Below: St. James, the less, with club; St. Matthias with lance.

The Resurrection: "In memory of the Rt. Rev. Theodore Dehon, baptized in Trinity 1776, died Bishop of South Carolina 1817." Given by Mr. Sidney Brooks. Representing the Risen Christ, bearing a white banner, with a red cross, symbol of His Victorious Passion. At His feet, among the flowers, are two angels rolling away the stone from the Tomb.

Commission to the Apostles: "In memory of the Rt. Rev. Jonathan Wainwright, D.D., Minister of this Church 1833-1838." Given by members of Trinity



WINDOW IN BAPTISTERY
BURNE-JONES

TRINITY CHURCH

Parish. Representing the little group of Apostles gathered about our Blessed Lord, robed in violet, symbolic of deep human love. They are receiving His final commission and His abiding promise;—"Go ye into all the world and preach the gospel to every creature." "Lo I am with you alway, even unto the end of the world."

BAPTISTERY

Window in East wall of the Baptistery. Designed by Sir Edwin Burne-Jones. Executed by William Morris. English stained glass. Given by Mr. Frederic Dexter, in memory of his father. Inscription: "In memory of George Minot Dexter, 1802-1872." *Representing David's Charge to Solomon.* King David, enthroned, is presenting to the young Prince Solomon the plan of his new Temple at Jerusalem, charging him with the sacred commission of building it. Sitting at their feet are the scribes, making an inventory of the gifts of jewels and gold vessels being brought by the people (on the left) for the building of the Temple. On the right are the King's Soldiers. Upon one of their banners appears a representation of the youth David with the head of Goliath, while on another he is shown in the act of tearing open the

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lion's mouth. Harpers with their harps appear in a gallery behind the throne.

Burne-Jones' design is a masterly composition of line, full of strong decorative feeling. Rich reds and gold predominate; the red symbolizing power, courage, nobility, and the gold symbolizing learning, achievement, wisdom.

The subject of this window is a fitting tribute to Mr. Dexter's memory. He was warden of Trinity for fifty years and a member of the building committee. He labored enthusiastically towards the building of the new Trinity, but lived only long enough to see the land purchased and the architect chosen.

North Transept: West wall over gallery, window on left. By John La Farge. American opalescent glass, made by John La Farge. Given by the family of Mr. George N. Black. Inscription: "In memory of George Nixon Black. Born January 15, 1814. Died October 2, 1880, and of his daughter, Marianne Black, born August 30, 1839, died August 21, 1881."

Representing the Holy City, the New Jerusalem. "I, John, saw the Holy City, New Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband."

TRINITY CHURCH

Below sits St. John, writing upon a parchment scroll, while an angel, sweeping downwards with outspread wings, touches him as he sees the vision. Above is the vision of the symbolic Bride, with attending angels holding her sweeping robes, while beyond is the Holy City. This portion is a marvel of fine setting of mosaic-like pieces of glass. The window reveals its fullest beauty in the Western sunlight, when the Holy City, the New Jerusalem, aglow with color, "seems garnished with all manner of precious stones, having the Glory of God."

North Transept: West wall over gallery, window on right. By John La Farge. American opalescent glass, made by John La Farge. "In memory of Mary Love Boott Welch, born 1823, married 1844, died 1899."

Representing the Resurrection. Mary Magdalene stands before the empty tomb, where the Roman guard sits, overcome by sleep. Above, the figure of Christ drifts by as in a vision, unseen by the lonely watcher at the Tomb. Although this interpretation of The Resurrection is unusual, it is not without precedent in great art. The figure of Mary is full of strong decorative feeling, both in the design of its leads, and in its color scheme of reds and ambers.

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The Western sunlight brings out all the rich color of the glass.

North Transept: North wall over gallery. Three-lancet window. Designed by Sir Edwin Burne-Jones. Executed by William Morris. English stained glass. The three Lancets are united in design by a green background of a scroll-like vine in which angels appear, playing musical instruments. Each lancet contains a medallion of figures, which are little gems of color. *The left represents, The Adoration of the Shepherds; the centre represents, The Worship of the Magi, and the right represents, the Flight into Egypt.*

Left Lancet, given by Mr. Martin Brimmer, in memory of his father. Inscription: "In Memory: Martin Brimmer: born 1793; died 1847."

Centre Lancet, given by Mrs. Gordon Prince, daughter of Mr. Thomas Chickering, commemorating three generations of the Chickering family: father, son and grandson. Inscription: "In Memory Jonas Chickering, born 1798, died 1853; Thomas Edward Chickering, born 1824, died 1871; In Memory Charles Edward Chickering, born 1854 died 1875."

Right Lancet, given by Mrs. Nathaniel Thayer, in memory of her son. Inscription: "In Memory Stephen Van Rensselaer Thayer. Born 1847, died 1871."



CLOISTER STAIRCASE

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North Transept: Four windows under the gallery.
By Burlison and Grill, London. English stained glass.

Window in West wall. Representing two characters, one from the Old Testament, and one from the New Testament, embodying patience and courage,—Job and St. Stephen. Given by Mr. Stephen G. Deblois. Inscription: “In memory of the Deblois family, of which many successive generations have served this church as Wardens and Vestrymen.”

Three windows in North wall, left: Representing two characters, one from the Old Testament, and one from the New Testament, embodying Faith,—Abraham and Eunice. Given by the children of Charles Appleton. Inscription: “In memory of Charles Hook Appleton, born 27 July 1833—died 3 Apr. 1874, and of Isabella Mason, his wife, born 23 Oct. 1835 died 6 Sept. 1869.”

Centre: Two angels with scrolls, representing Hope. Inscription: “In memory of Thomas Lindall Winthrop who died in 1841 aged 80 years, and Elizabeth Bowdoin Temple his wife who died in 1825, aged 55.” Given by the Hon. Robert C. Winthrop in memory of his father and mother.

Right: Representing two characters from the New Testament illustrating the virtue of charity. On the

TRINITY CHURCH

left, The Good Samaritan; on the right, Dorcas. Given by Mr. William Amory in memory of his father and mother. Inscription: "In memory of Thomas Coffin Amory, who died 1812, aged 45 years and of Hannah Rowe Linzee, his wife, who died 1846, aged 70."

South Transept: South wall over gallery. Three-lancet window. By A. Oudinot, Paris. French painted glass. Done after the manner of sixteenth century work, as indicated by the greater realism in the treatment of the subjects; of architectural canopies; of aërial perspective; and absence of leading as a feature of the design.

The Left Lancet represents the Angel and the three Marys beside the empty Tomb. "Ye seek Jesus which was crucified. He is not here; for He is risen as He said." "In memory of the Borlands and Lloyds of Trinity Parish." Given by the present generation, and common descendants of both families.

The Centre Lancet represents Our Lord ascending into Heaven, and breathing upon His Apostles His final promise, "I ascend unto My Father and your Father, and to My God and your God." "In memory of Sophia Harrison Ritchie, given by her children."

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The Right Lancet represents that moment on the Day of Pentecost when the Disciples received the Holy Spirit. "We do hear them speak in our tongues the wonderful works of God." "In memory of William Appleton Burnham 1811-1851." Given by his mother, brother and sisters.

South Transept: West wall over gallery, window on right. By Henry Holiday, London. English stained glass. "In memory of Jane Gould Peters, 1828-1877." Given by her husband, Edward D. Peters.

Representing Our Lord on the Mount of Transfiguration, communing with Moses and Elias, while his three disciples, Peter, James and John, look up and behold His glory. "This is My Beloved Son, hear Him."

South Transept: West wall over gallery, window on left. By Heaton, Butler and Bayne, England. English stained glass. "To the glory of God, and in memory of James Sullivan Amory 1809-1884, and Robert Amory his son 1842-1910." Representing St. Luke as Evangelist, and as the Beloved Physician. He holds an open book, at his feet is a medicine chest. He is robed in rich red, symbolic of self-sacrifice and passionate devotion. Below, in a small

TRINITY CHURCH

panel, is the prison scene, where Luke sits reading to St. Paul, guarded by the Roman soldier. "Only Luke is with me." The symbol of St. Luke, the winged ox, is seen in the upper portion of the window.

South Transept: Four windows under gallery. By Cottier, of England. English stained glass.

Left: Representing The Sower and The Reaper. "So is the Kingdom of God, as if a man should cast seed into the ground." "Immediately he putteth in the sickle because the harvest is come." "In memory of Alexander Cochrane 1813-1865." Given by his son, Alexander Cochrane.

Centre: Representing the Five Wise Virgins. "They that were ready went in with him to the marriage." Two of the Virgins are filling their lamps, about to follow their companions, who are entering the Banqueting Hall. "In memory of Abby Matilda Loring 1799-1863." Given by her niece, Abby Rand Loring.

Right: Representing the Angel troubling the Pool. "For an angel went down at a certain season into the pool and troubled the water." "In memory of Charlotte Troup Winthrop, 1840-1872." Given by her sister, Mrs. Hollis Hunnewell.

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Window in West wall: Representing the Storm on the Lake at that moment "when Christ arose and rebuked the wind, and said unto the waves, Peace, be still." "In memory of John Fenno, 1779-1820, died at sea—buried in Indian Ocean." Given by Mr. John Brooks Fenno, and his children, in memory of his father.

Nave: West wall. A three-lancet window. By John La Farge. American opalescent glass, made by John La Farge. Given in 1880, by a few parishioners.

The centre Lancet represents Christ standing at the top of a flight of steps. Slender-jewelled columns of alabaster, supporting a Byzantine canopy, frame his figure, against a celestial blue background. The majestic simplicity of Christ's figure recalls the grandeur of a sixth-century mosaic, as He stands, book in hand, in the act of blessing. Over a red robe He wears a mantle of richest blue, symbolic of divine love and loyalty. A jewelled halo encircles the head.

The composition is remarkable for the strong decorative design formed by the leading; each smallest piece of glass, from palest turquoise to deepest sapphire, has its own lead setting, like so many precious stones. It is related that when John La Farge was about to make this window, Phillips Brooks said to



THE PULPIT

GUIDE BOOK

him, "La Farge, put something there that will be an inspiration to me, as I stand in the pulpit to preach."

Nave: North wall, window on left. By Henry Holiday, London. English stained glass.

"In memory of the Reverend Frederick Brooks, 1842-1874, rector of St. Paul's Church of Cleveland, Ohio, and youngest brother of Phillips Brooks." Given by Mr. Charles J. Morrill.

The lancet is divided into three panels, representing three phases in the life of St. Paul: Youth, Conversion, Missionary-Life. Above, Saul as a youth, sitting at the feet of his teacher, Gamaliel. Centre: Saul, journeying to Damascus, is stricken by the vision, and falls from his horse. "I was not disobedient to the Heavenly Vision." Below, St. Paul stands preaching to the Athenians on Mars Hill. "Whom ye therefore ignorantly worship, him declare I unto you."

Nave: North wall, window on right. By Henry Holiday, London, England. English stained glass.

"In memory of Robert Treat Paine, Signer of the Declaration of Independence; born in Boston March 12, 1731, and died May 11, 1814." Given by his great-grandson, the late Robert Treat Paine, for

TRINITY CHURCH

many years a vestryman of this Parish, and a member of the Building Committee.

Representing Christ's Love for children. Our Lord appears as the central figure (accompanied by Peter, James and John), bearing a child in his arms, surrounded by other children with their mothers. Overhead, cherubs fly about. "Their angels do always behold the face of my Father which is in heaven."

Nave: South wall, window on left. By John La Farge. American opalescent glass made by John La Farge. "Placed as a loving memorial to Julia Appleton by her husband, Charles F. McKim, and her sister, Alice, 1859-1887."

Inscription translated:

"Here shines in glass the beautiful countenance of the Blessed Virgin, as painted by Titian and most resembling the beloved wife whose bright memory is blazoned here."

The subject was chosen at the request of Mr. McKim, because his wife greatly resembled this little figure in Titian's great painting of the Presentation, in the Academy at Venice. It represents only a section of the painting,—Mary ascending the Temple steps, robed in blue, symbolic of divine love. Below is a decorative figure of an angel seated, playing a

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musical instrument,—Mr. La Farge's own design, a rich color scheme of green, symbolic of hope. Above are two symbols associated with the Virgin Mary: the Lily, symbolic of purity, and the Dove, symbolic of the Holy Ghost.

Nave: South wall, window on right. By Clayton and Bell, London. English stained glass.

"In memory of James Madison Beebe." Given by his daughter, Mrs. Frances L. Fiske.

The central composition represents the Removal of the Ark to Jerusalem. The Golden Ark, drawn by oxen, advances slowly, accompanied by King David, and a band of maids and children, singing a hymn of praise upon the harp, with trumpets and cymbals.

An angel face, with drooping wings, appears above and below this central theme. The general color scheme is jewel-like, and joyous, with a fine singing quality in its reds and yellows.

TRINITY CHURCH

THE CHANCEL

In the summer of 1902, during Dr. Donald's rectorship, alterations were made in the Chancel and Chancel-Alcove.

They were completed as they now stand, with the exception of the Baldachino, which was erected as a temporary model in 1914.

The work was done under the direction of Shepley, Rutan and Coolidge, Boston. The Chancel was made fireproof by foundations of steel construction, with floors of Longmeadow stone, and a beautiful mosaic-inlaid floor within the Communion Rail, which was designed by Mr. Charles A. Coolidge.

Choristers' Stalls were added for a Vested Choir of men and boys, as previously the chorus choir of men and women had been located in the West Gallery.

Choristers' Stalls and Rector's Seat. Quartered oak stained. Designed by Charles A. Coolidge, Boston. Executed by A. H. Davenport, Boston.

The carved decorations on the ends of the Choristers' Stalls represent Christian symbols.

The Palm Branch, symbol of Victory; Three Fish Intertwined, symbol of Baptism in the name of the Trinity; XP, the Sacred Monogram, abbreviation of

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the Greek for "Christ"; Three Circles Interlaced, symbol of the Three Persons of the Blessed Trinity; Greek Cross, symbol of Christ's Love Embracing the World; the Grape Vine, symbol of Christ, the True Vine.

The Rector's Seat has a beautifully carved canopy, supported by columns. The lions forming the bases of these columns are a familiar feature in Romanesque decoration,—a symbol of strength, power, watchfulness.

Given by Mrs. Edward W. Codman, in memory of her daughter, Leslie Wainwright Codman.

Choir Rail: Designed by Charles A. Coolidge. Executed by John Evans.

A parapet of stone, carved in a series of twelve panels of Byzantine design, with symbols of the Christian Faith. Among them are the symbols of the Evangelists: Angel for St. Matthew; Lion for St. Mark; Ox for St. Luke; Eagle for St. John; the Dove, symbol of the Holy Spirit; the Lamb, symbol of the Redeemer; the XP, the Sacred Monogram.

The Eagle Lectern of brass on the south side of the Chancel steps. By Charles R. Lamb, New York. Given by Maria Denison Burnham.



DETAIL OF PULPIT

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PULPIT

The pulpit, a memorial to Robert Treat Paine, is of American Oak. Designed by Charles A. Coolidge. Executed by John D. Evans of Boston, 1917.

The single statues represent five great representative preachers of the Ages.

Beginning on the north side: St. Paul with sword, preacher of Apostolic days; Chrysostom, "the golden-mouthed preacher," Bishop of Constantinople, fifth century; Luther, preacher of the Reformation; Latimer, preacher of the English Reformation; Phillips Brooks, greatest preacher of his day.

Flanking these are St. Gabriel with Lily, angel of the Annunciation, on the north; and St. Michael with sword, overcoming the dragon, on the south.

The Panels represent four scenes in Our Lord's Life. Beginning on the north: The Manger at Bethlehem; Jesus in the Temple with the Doctors; Jesus' Triumphant Entry into Jerusalem; The Commission to the Apostles.

The Mouldings are a beautifully carved Grape Vine pattern, symbolizing Christ, the True Vine.

About the base of the Pulpit appear the symbols of the four Evangelists: the Angel for St. Matthew;

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the Winged Lion for St. Mark, the Winged Ox for St. Luke, and the Eagle for St. John.

Inscription on North side:

ROBERT TREAT PAINE
CLASSMATE AND FRIEND OF PHILLIPS BROOKS
VESTRYMAN AND WARDEN OF THIS PARISH
1874 to 1910

TO THE GREAT PREACHER
HE GAVE THE FRIENDSHIP OF A LIFETIME

TO THE PARISH
HE RENDERED LOYAL AND GENEROUS SERVICE

TO THE GLORY OF GOD
AND IN LOVING MEMORY OF THEIR FATHER
HIS CHILDREN ERECT THIS PULPIT

Inscription on South side:

THE SPIRIT OF THE LORD GOD IS UPON ME; BECAUSE THE
LORD HATH ANOINTED ME TO PREACH GOOD TIDINGS UNTO
THE MEEK; HE HATH SENT ME TO BIND UP THE BROKEN-
HEARTED, TO PROCLAIM LIBERTY TO THE CAPTIVES, AND
THE OPENING OF THE PRISON TO THEM THAT ARE BOUND.
ISAIAH 61 : 1



THE BALDACHINO

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THE BALDACHINO

The Baldachino is a temporary model made of scagliola, designed by Charles A. Coolidge.

Its symbolism, according to the traditions of early Christian Art, may be interpreted as follows: The Lions, forming the bases of the columns which support the Pediment, symbolize watchfulness, power, The Resurrection. The Eagles upon the capitals of these columns symbolize the highest aspiration. The conventionalized plant growing beside them on the corner pilasters, with the chenean which crowns the Pediment, are supposed to represent the three elements,—earth, air, and water, the chenean representing waves.

Upon the Pediment, two Peacocks face the Cross, in its Greek form; with its four arms of equal length, symbolizing the Saviour's Love embracing the four corners of the earth. The Peacock is a symbol of The Resurrection, because it yearly renews its plumage.

The symbolism of the emblems upon the frieze around the back of the Baldachino may be interpreted as representing the Love of God, triumphing over the evils of this world, as represented in the emblems upon the bases of the columns. In the frieze one sees the symbols of the Angel, the Lion, the Ox, the Eagle,

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and the Lamb, representing, respectively, Matthew, Mark, Luke, John, and "The Lamb of God."

Upon the Altar front is the Sacred Monogram, the XP for "Christ"; and a decorative border of Wheat and Grape, symbolic of the Bread and Wine.

The painting in the ceiling of the Baldachino is a replica of the famous sixth-century mosaic in the Apse of San Vitale, Ravenna, "Christ Crowning the Martyrs."

BAPTISTERY (CHANCEL ALCOVE)

Font: A Baptismal Font of Devonshire marble and alabaster on an octagonal granite base. By Forsyth of London. Given by Col. Charles R. Codman.

Altar: Under the window in memory of Mr. George Minot Dexter, an Altar, also in memory of Mr. Dexter, given by his son, Mr. William S. Dexter.

Marble Bust of Phillips Brooks on West wall. By Daniel Chester French.

Parish Memorial. Inscription:

PHILLIPS BROOKS
RECTOR OF THIS CHURCH
A.D. 1869-1891
BISHOP OF MASSACHUSETTS
A.D. 1891-1893
A MAN FULL OF FAITH AND OF THE
HOLY GHOST.

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Marble Bust of Dean Stanley on East wall. By
Mary Grant. Inscription:

ARTHUR PENRHYN STANLEY,
DEAN OF WESTMINSTER.

ENDEARED TO GOOD MEN IN ALL LANDS BY THE largeness of
HIS HEART AND THE LOVELINESS OF HIS CHARACTER.
HIS LIFE WAS CONSECRATED TO THE ILLUSTRATION OF CHRIS-
TIAN HISTORY AND THE ADVANCEMENT OF CHRISTIAN TRUTH.
HIS NAME WILL EVER BE A SYNONYM OF CATHOLICITY AND CHARITY.
THIS BUST—THE GIFT OF ONE OF HIS FAMILY—IS PLACED
HERE, WHERE HE PREACHED HIS FIRST SERMON IN AMERICA,
22 SEPTEMBER, 1878, IN TOKEN OF AFFECTION AND
REVERENCE FOR HIS MEMORY.

BORN 13 DECEMBER, 1815.

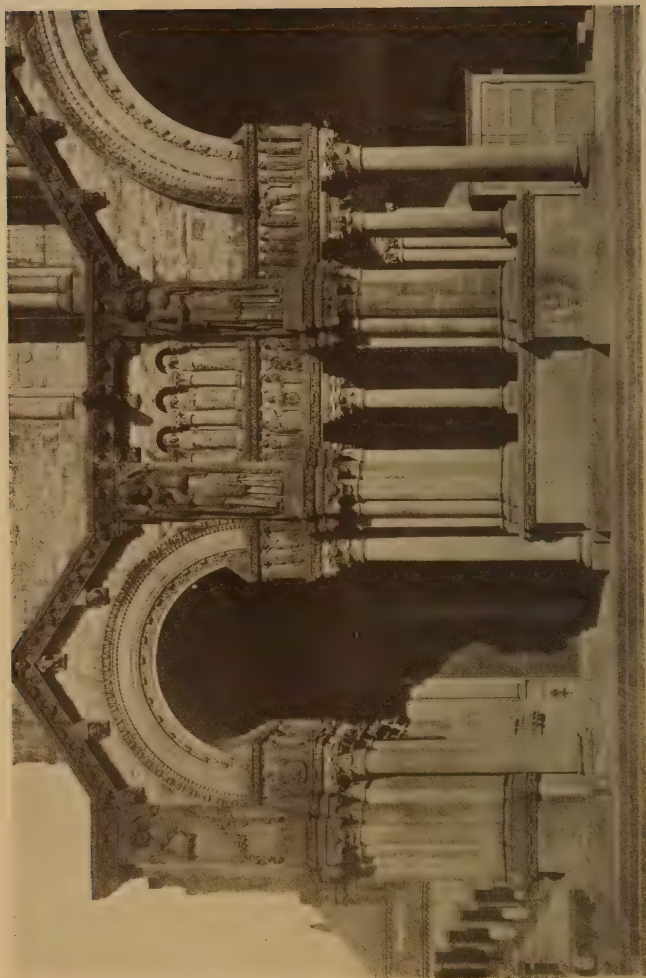
DIED 18 JULY, 1881.

Brass Tablet on East wall. Inscription:

TO THE GLORY OF GOD AND
IN LOVING MEMORY OF
THE REVEREND
REUBEN KIDNER
1848-1919

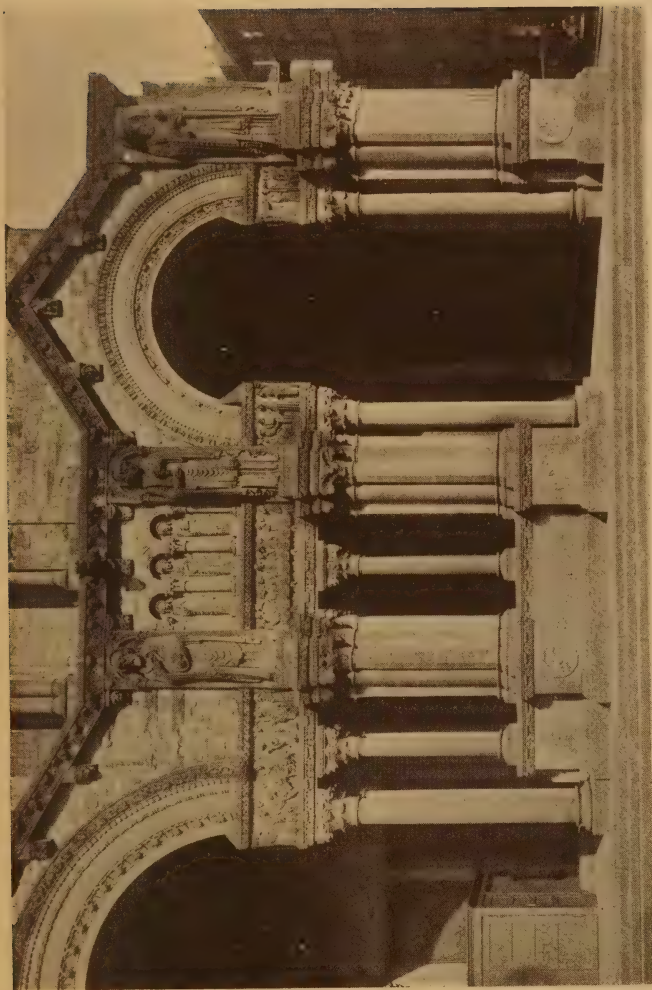
ASSISTANT MINISTER OF
THIS PARISH FROM 1882 TO 1919.
FOR 24 YEARS VICAR OF ST. ANDREWS.
HOLDING THE MYSTERY OF THE FAITH
IN A PURE CONSCIENCE.

THIS TABLET IS PLACED HERE BY MANY
MEN AND WOMEN WHO KNEW AND LOVED HIM.



Photograph by J. William Rodgers

DETAIL OF THE PORCH, NORTH HALF



Photograph by J. William Rodgers

DETAIL OF THE PORCH, SOUTH HALF



THE PORCH

Photograph by J. William Rodgers

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Entrance to Baptistery. East wall of the South Transept.

Marble Bas-Relief of the Reverend E. Winchester Donald, D.D., by Bela Pratt.

Parish Memorial. Inscription:

"I was the King's Cup-Bearer."

TO THE GLORY OF GOD

AND IN LOVING MEMORY OF

ELIJAH WINCHESTER DONALD, D.D., LL.D.

RECTOR OF THIS PARISH

FROM OCTOBER 24, 1892

TO AUGUST 6, 1904

The Memorial Tablets upon the walls of Trinity are so placed that their Inscriptions may easily be read. Lights will be turned on upon application to the Verger, whose office is in Northeast Vestibule.

WEST PORCH

"The Beautiful Gate of the Temple"

The West Porch was completed December, 1897, under the direction of Mr. Shepley, of Shepley, Rutan and Coolidge.

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Sculptors: John Evans; Hugh Cairns, M. Domingo Mora.

The stone carvings consist of a series of ten large statues, representing great characters of Jewish and Christian History, and a frieze depicting chief events connected with their lives. Beginning on the North side (Huntington Ave.): Two large statues of Abraham, founder of the People of Israel, and Moses, their Lawgiver. Upon the frieze running between are two scenes: The Journey of Abraham, and the Worship of the Golden Calf. Above the frieze are five small statues of Kings and Prophets of Israel: Samuel, David, Solomon, Daniel, Elijah.

West Front (facing Copley Sq.): Large statue of Isaiah, the Prophet who prophesies the coming of Christ; upon the frieze are the two Visions of Isaiah: "The Lord Sitting upon the Throne among the Seraphim" (Isaiah, Chap. VI); and "The Peaceable Kingdom" (Isaiah, Chap. XI).

Then come statues of the four Evangelists: St. Matthew, St. Mark, St. Luke, and St. John.

Upon the frieze are the following scenes from the Gospel records: The Nativity; Visit of the Magi; Christ in the Temple with the Doctors; Baptism of Christ; Christ Blessing Little Children; The Prodigal

TRINITY CHURCH

Son; Triumphal Entry into Jerusalem; The Last Supper; Christ Before Pilate; Appearance of Jesus to St. Thomas.

The three small statues on left of the central arch are the Virgin Mary; St. Elizabeth; St. Anna; the three on right of the central arch are Mary, Martha, Mary Magdalene.

Large statue of St. Paul, the first great Christian Missionary; upon the frieze two scenes in his life: Saul on the Road to Damascus, and Paul Preaching on Mars Hill.

South side (St. James Ave.): Large statue of St. Augustine of Canterbury, who established the Christian Religion in England. Upon the frieze,—The Baptism of King Ethelbert by Augustine. Above the frieze are five small statues of English Leaders of Christianity: Wycliffe, Hooker, Taylor, Robinson, Wesley.

The tenth large statue and panel of frieze, adjacent to it, are still to be carved.

On the bases of the piers of the West front are carved the symbols of the Four Evangelists: the Angel, the Lion, the Ox, the Eagle; the symbol of the Trinity, Three Interlaced Circles; the XP, the Sacred Monogram, with Alpha and Omega.



CLOISTER WITH TRACERY FROM BOSTON, ENGLAND

TRINITY CHURCH

CLOISTERS

Gothic window-tracery from Church of St. Botolph, Boston, England. At the East Entrance to the Church, set into the cloisters on the North side, is a picturesque Gothic stone window-tracery, from the Church of St. Botolph, Lincolnshire, England.

Stone-Carving from Old Trinity, Boston. Opposite the Tracery, built into the South wall, is a carved stone Rosette from the Gothic Tower of Trinity Church, Summer Street, destroyed in the Boston fire of 1872.

Memorial to the Architect of Trinity Church. Built into the wall near the Rosette is a stone Tablet bearing this inscription:

“TO THE MEMORY OF
HENRY HOBSON RICHARDSON
ARCHITECT OF THIS CHURCH
HIS NOBLEST WORK
THIS TABLET IS DEDICATED
BY THE ARCHITECTS OF BOSTON
RECORDING THEIR ADMIRATION
OF THE ARTIST AND THE MAN.
A.D. MCM XIII.”



MEMORIAL OF PHILLIPS BROOKS
BY AUGUSTUS SAINT-GAUDENS

TRINITY CHURCH

PHILLIPS BROOKS STATUE

Exterior, North side (Huntington Ave.): Statue of Phillips Brooks, with the figure of the Christ touching and inspiring him. By Augustus Saint-Gaudens.

Inscription:

PREACHER OF THE WORD OF GOD

LOVER OF MANKIND

BORN IN BOSTON A.D. 1835

DIED IN BOSTON A.D. 1893

THIS MONUMENT IS ERECTED

BY HIS FELLOW CITIZENS

A.D. 1910

APPENDIX

In the spring of 1931 it seemed advisable to have a revised edition of the Guide Book, containing mention of several changes made in the Church and memorials given since its publication in 1924, and also the pictures of the present Rector and Bishop.

Candelabra

On either side of the Baldachino stands a massive brass candelabrum, designed by Charles A. Coolidge, containing the four Evangelists and other symbols of light. One of the candelabra is in memory of George S. Selfridge.

The Brooks Desk

On the wings of the eagle of the lectern rests the pulpit desk upon which Bishop Brooks laid his sermon notes during his ministry in Philadelphia and Boston.

The Bennett Chair

The Bennett Chair near the Rector's Stall is an ancient chair from Amboise, France. This was presented to the Church by the choir in memory of Charles Bennett, baritone soloist. On the back is carved a victor's wreath around the wheel of time; these symbolize Mr. Bennett's character and achievement and the great gift which for twenty years he made by his noble voice and his musical skill to the worship of God in Trinity Church.

The Organ

A large organ built by the Skinner Company occupies the West Gallery. In 1926 it was rebuilt and enlarged by the generous gift of Mrs. T. Jefferson Coolidge. The chancel organ was installed in 1902 and given by Mr. and Mrs. William V. Kellen in memory of their son, Charles Sturtevant Kellen.

The Lovering Windows

The Lovering Windows of antique English glass are located in the north and south aisles, above and below the floor of the galleries. The four in the south aisle picture the four Evangelists. The four in the north aisle picture the Apostles. These windows are in memory of Charles T. Lovering.

The Cary Windows

The Cary Windows of antique English glass are located on the north side of the west vestibule. They are brilliant, light windows. The two panels nearest the door depict familiar episodes in the lives of Samuel, David, and Solomon. The panels nearest the stairs tell the story of the Queen of Sheba and King Solomon. These windows are in memory of Helen Eugenia Cary and Richard Cary.

War Memorial

In the west vestibule is a bronze tablet in memory of the men who gave their lives for freedom and humanity in the Great War.

The Chester Memorial

A tablet has been placed in the Clarendon Street vestibule to commemorate the life of Charles Edward Chester, sexton of Trinity Church for forty years. Mr. Chester was the trusted friend of three successive Rectors and two generations of parishioners.

